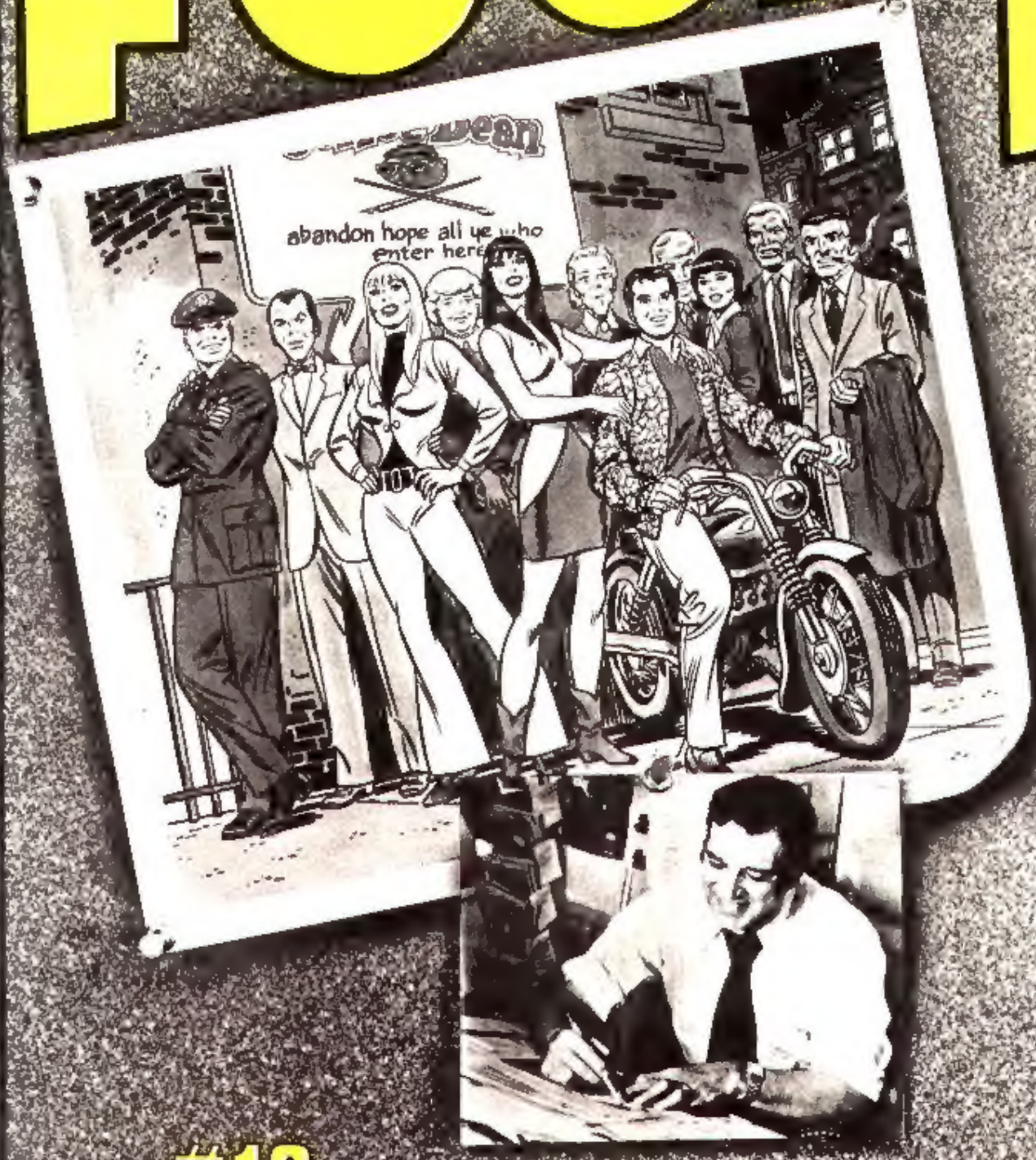
FOOM



#18

STAN LEE
superstar

DAVID KRAFT
mutant guru

JIM SALICRUP
mad genius

SOL BRODSKY
keeper of the kash

MARIE SEVERIN
lovely lady

JOHNNY ROMITA
cover
—and star of this issue

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JACK KIRBY
ROGER SLIFER
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ROGER SLIFER
STERNO
WARREN STOROB
LINDA TAXEL
NEIL TENNANT
JOHN VERPOORTEN
DUFFY VOHLAND
and the whole
blamed bullpen

friends of ol' marvel

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The FOOM

Editorial by David Anthony Kraft

This issue marks the end of my first year as "Titular Commander of the forces of FOOM" (as *Stan the Man* described the position in his second Simon & Schuster ORIGINS volume). The experience has been enlightening. Over the past few editions of this pandemonious publication, unequalled enthusiasm has steadily swelled for FOOM, and response to the most recent issue has been overwhelmingly favorable—as witness the following representative example of an ecstatic epistle:

Dear Dave,

Fantastic! With my first glimpse of the cover and first touch of its elating texture, and a quick flipping of the pages, I immediately realized that this is easily the best issue yet of FOOM. How could it be less than the greatest, when featuring an interview with our peerless publisher—the guy who started it all? Yet you didn't stop by entertaining us with an interview, but instead astounded us by delving deeply into Stan's past! The freshness of the interview and the approach amounted to a dynamic inquiry.

That wasn't all, though. You also allowed us to indulge in photos, sketches and previews—never seen before! The "Department of InFOOMation" this time wins the award for best installment so far. There was an evident quality to the personal paragraphs produced by each writer, that established a necessary uniform format and atmosphere.

Still, there's one element that has been ignored, but is pertinent to the whole production—namely you, David Anthony Kraft! Delighting in the recent sagas of THE DEFENDERS, I was thrilled to remember that someone who has so impressed me with that series, as well as previous strips, is the self-same personage doing his schtick with FOOM. Don't let it be said that you could never produce something that everyone can be proud of; if anyone ever doubts you...show them an issue of FOOM #17.

Live large!

Michael Biegel
6 Valley Lane
Upper Saddle River, NJ 07458

Often, Mike, a few kind words go a long way, especially during those lonely times when deadline pressures and daily trials and tribulations combine to weigh

Fraternity

down soaring aspirations with self-doubt and sincere wonder about whether it's all worthwhile. On FOOM, fortunately, those times have been few and far between. For the most part, feedback on each new issue of Marveldom's favorite fan mag has been reassuring and rewarding.

And, although FOOM has garnered a gargantuan and glowing reputation, nominally under my itinerant aegis, this pleasant little publication is the product of a team of talented individuals, all of whom contribute to the ultimate appearance of FOOM, and each of whom is a titan in his or her own area of expertise. Some of the most generous and giving of those who aid in the production of each issue are—

Jim Salicrup, who is ever overflowing with advice, ideas, and insight aplenty. His influence on FOOM is felt in many immediate ways—from suggesting the "Mighty Marvel Mini-Items" to arranging for last issue's eye-catching cover—and in many intangible ways, as well.

Marie Severin, who gives unstintingly of her time and talent, in innumerable ways—from the painstaking portrait of the Bullpen used as the cover of FOOM #16, to the new caricatures of the various consulting editors featured in this issue's "Department of InFOOMation."

Donna Coe, of whom much is often asked on a mere moment's notice, and without whom most of last issue and this one might still be contained on endless spools of cassette tape.

Nora Maclin, who devotes more than the minimum amount of effort to translating my sometimes unstintingly specific ideas into eye-pleasing department designs and liltin' page layouts.

There are many others whose efforts are invaluable, as well, including *Stan, Sol,* the various cooperative consulting editors, *Duffy Vohland* (prodigal part-time pal), and *Lenny Crow* (production prince and current king of cover seps).

Above all, of course, a sincere salute is due the loyal legions of fellow FOOMers for steady support and constant, consuming interest in the magic of Marvel Comics. As Stan has so often said—we'd be nowhere without you. *Really!*

And if you think this past year of FOOM has been fantastic, let me just warn you that it's *nothing* compared to what we've got planned for the future! Next issue is going to be a knock-out. See you then.

—DAK

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MIGHTY MARVEL

Linda Behrle, Frank Thorne and Wendy Pini cut-up for the camera!

BETTER RED THAN DEAD!

Red Sonja, that is! Yes, indeed, more and more media mags are getting hip to the Marvel trip, and the latest rage of the ever-burgeoning Marvel Age is the lovely lass with the savage sword. To prove the pulchritudinous princess is more than merely popular, a reported 1600 fans attended the first-ever *Sonjacon* held in New Jersey this winter past, providing Feckless *Frank Thorne* with a taste of enthusiasm unequalled in his experience as an artist. The whole event was written up in the 14 February 1977 issue of *Circus Magazine,* as well as in various other popular culture publications.

Not only that, but even *Esquire,* the majestic magazine meant mainly for moxy men, ran a feature photo piece on comic-book females in the May 1977 issue, easily the most outstanding of which was *Winnie Hollmann* as—you guessed it!—that flame-haired warrior woman out of majestic Hyrkania, the wench known as . . . Red Sonja!

If this media scrutiny of Sonja continues, the mighty Ms. may well rival Howard the Duck himself for sheer popularity in print! Not that we're complaining. No way!

PEOPLE POSTERS

No, our teaser title doesn't refer to photographic pin-ups of actual Bullpenners; instead, it refers to the *Modern People* tabloid, and its occasional offer of a free color centerspread pin-up of various Mighty Marvel super-heroes! As of this writing, the paper has reproduced for the pleasure of comics fans everywhere a Captain America drawing by *Jack* (King)*Kirby,* and (in the 3 April 77 ish) a dazzling drawing of the simply sensational Spider-Man, himself! These titanic treats are always announced on the very front page of *Modern People,* so be sure to scan your newsstands for the appearance of these bombastic bonus offers. Didn't we tell ya—Marvel is blitzing the media!

SPIDEY SAVES THE DAY

(every day!)

It seems the syndicated Spider-Man newspaper strip by *Stan* (the Man) *Lee* and *Johnny* (Ringading) *Romita* is a runaway success! Not only does it now appear in more than three hundred (300!) newspapers, nationally, but the journal with the largest circulation of them all, the New York *Daily News,* has launched a considerable promotion campaign to push its latest superstar strip (as witness the delivery truck pictured here decorated with a larger-than-lifesize drawing of ol' web-head)! Way to go, web-slinger!

MINI-ITEMS

REVENGE OF ROCK RAVES

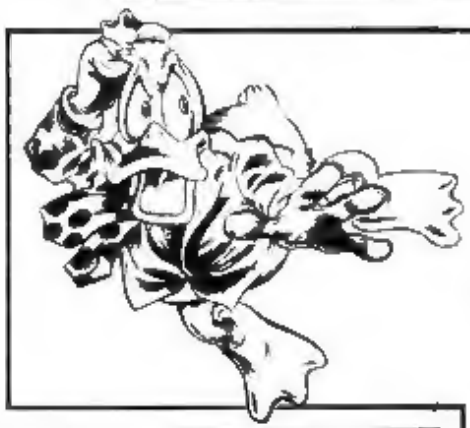
All the world's a Howard the Duck fan, as the Bard might have said, if he were a part of the Mighty Marvel Bullpen today. And numbering among the many musicians who Make Theirs Marvel is the accomplished avatar of guitar, piano and vocals known as Delerious *Dean Friedman*! In fact, just to emphasize his enthusiasm for the feisty fowl, Dean plastered a full-color photo of himself perusing the pandemonious HTD Treasury Edition on the inner sleeve of his album on Lifesong Records, titled quite aptly, DEAN FRIEDMAN. Many thanks, friend Friedman!

* * *

Ah! but that's not all, FOOM rock-'n'-roll fanatics! *Supertramp*, the sensational supergroup with the silky-smooth sound, have just released their latest long-awaited musical masterpiece on A&M Records, entitled EVEN IN THE QUIETEST MOMENTS. . ."So how's that relate to Mighty Marvel," you might well be wondering. We thought you'd never ask! On the fantastic feature cut reserved for the finale and referred to as "Fool's Overture," the group makes passing mention of none other than our very own friendly neighborhood web-slinger—namely, Spider-Man! Yes, it's true! Super-heroes and Supertramp: They go together like Woody Allen and Diane Keaton. (Huh?!?)

* * *

Rock on, Marvelites everywhere!



DUCK CULT CONTINUES!

Preoccupation with the perfectly pragmatic paradigm of plain-speakin' sincerity known as *Howard the Duck* continues unabated. By the time you read these words, chances are that the syndicated HTD newspaper will be appearing in a local rag near you, and the sheer number of widespread write-ups elswhere on the HTD phenomenon precludes mention of most of them. However, we do want to alert you to a select few, among them the *Creem Magazine* coverage of the Howard/Kiss coincidental meeting (in the June 1977 ish) and, especially, the extensive *Circus Magazine* feature on humble Howard and his cogent creator, *Steve* (Baby) *Gerber* (in the 18 April 77 ish). The latter also features a full-color reprint of a page of HTD artwork, on glossy paper!

Note: **We're just so blamed busy here at the Bullpen that sometimes Mighty Marvel news items slip right past us—so if you see anything that might deserve mention, please pass it along to us, and earn our undying gratitude as well as a plug in these very pages. Thanks,** ***ef-fendi!***

MIGHTY MAGS in

An Inside Insight into Overseas Offerings (Or: How to Say Spider-Man in Six Different Languages)

Okay, fantastic FOOMers, so you're all hip to British Marvel now—but what d'ya know about Mighty Marvel in Europe? Prepare for a few surprises, *mes amis,* as we prove that Marveldom Assembled is not only cosmic, but cosmopolitan!

Let's begin in Scandinavia—Sweden, to be precise—whose incredible inhabitants fearlessly face front to the likes of DER SPINDELMANNEN and MASTAFREN PA KARATE! Marvel myths in Sweden are published by Red Clown, veterans of comics publishing who specialize in complete translations of American black-and-white monthlies like DRACULE LEVER! and GRAVMANNEN, the latter monthly featuring the best of Marvel's science-fiction and horror stories. Red Clown also publishes complete translations of Marvel Treasury Editions—for instance, any American or British Marvelite would have recognized their DER SPINDELMANNEN'S SUPERJALTE ALBUM as a translation of the 1974 HOLIDAY GRAB-BAG. In Denmark, Interpresse publishes simlar titles, also with the accent on horror. Mags like DRACULA and VAMPYR contain the cream of Marvel's science-fiction and horror features, but whereas Red Clown publishes Marvel monthlies complete (the only difference being the translation of all the word balloons into Swedish), Interpresse creates original titles, sometimes mixing Marvel masterworks with the output of local comics artists and writers. Their SERIE MAGASINET is a digest of the best comics material available, and is deservedly a Danish bestseller.

In Germany, the Netherlands and Belgium, the entirely entrancing entrepreneurial efforts of Williams have created crowds of TTTBs (Titanically Teutonic True Believers)! In the Netherlands, the comics are similar to the British Weeklies, printed in black-and-white with specially-drawn covers, and most of the same titles are also popular here. DE WONDERBAARLIJKE SPINNEMAN and DE VIER VERDEDIGERS (Spider-Man and the Fantastic Four, respectively) thrill throngs of the aforementioned TTTBs, along with the ever-popular HET GRAF VON DRACULA and MEESTER DER KUNG-FU. German Marvel mags, however, look much more like regular American monthly comics, being of the same size generally, but often containing two full features in each of the various monthly titles. For instance, DIE SPINNE not only contains a Spider-Man story, but also a Sub-Mariner tale. A comprehensive selection of Marvel titles appears on bookstalls all over Germany every month, only to be schnapped up as German youth drain the dregs of their jugs of bier and frantically finish off their frankfurters in time to buy the latest issues of DER SPINNE, DIE FANTASTISCHEN VIER, DER GEWALTIGE HULK and DIE

MARVEL EUROPE

by Nifty Neil Tennant

GRUFT VON DRACULA, among other cultural treasures.

The same sort of magnificent mags are also published in Italy by Editoro Como of Milano. Italy has always been a comics-conscious nation and, in fact, plays host to the world's greatest annual comic festival at Lucca—a festival which recently honored our very own Stan "L'uomo" Lee. So it's not surprising that every month a demanding public peruses the pages of L'UOMO RAGNO (roughly translatable as Spider-Man), I FANTASTICO QUATTRO, L'INCREDIBLE DEVIL and IL MITICO THOR, as well as giant-size titles such as RACCOLTA SUPEREROI, featuring frantic full-length stories.

Editions Lug of Lyons publishes perhaps the most impressive Marvel reprint mag in all Europe. Entitled STRANGE, it consists of ninety full-color pages packed with the adventures of "Les Mutants X-Men," "L'intrepide Daredevil," "L'invincible Iron Man," and "L'homme Araignee" (you might call him Spidey). Science-fiction magazines are very popular in France, and STRANGE LE JOURNAL DES SUPER-HEROS is one of the most popular. Editions Lug also achieved sublime success with LE SAGA DU SURFER D'ARGENT, a ninety-page offering containing the origins of Galactus and the Silver Surfer and described as "Le chef d'oeuvre de Stan Lee and Jack Kirby"! Certainly, Editions Lug produces the *creme de la creme* of European Marvel monthlies. Marvel Comics are, in fact, so incredibly popular in France that one of the leading French newspapers, *France Soir*, prints part of a Fantastic Four saga each and every day!

In Spain, Marvel Comics are in the enthusiastic hands of Senor L. Torra, whose Ediciones Verice produces every Marvel title in sight and all in full-flowing Hispanic color.

And our fantastic journey through European Marveldom ends, believe it or not, in Yugoslavia, folks! Yep, they even read Marvel Comics behind the Iron Curtain. The magazine in question is called MASKIRANI OSVETNIK (consider yourself No-Prized if you can translate *that*!) and features a selection of comics stories from all over the world, the main feature being none other than our own Daredevil.

Thus, from Sweden to Yugoslavia, Europe is rapidly becoming completely converted to Mighty Marvel. Didn't we tell ya we'd surprise you? And we only gave ya the lowdown on the showdown in Europe. Imagine if we'd toldja all about Marveldom's many mags in Australia, South Africa and the far-out Philippines! So who says Mighty Marvel isn't taking over the whole wide world?

Certainly not us!

—Neil Tennant

OUR FOUNDER
JOHN ROMITA
8

The Foom interview:

John Romita

Conducted by David Anthony Kraft

FOOM: Let's begin at the beginning, and take it from there, okay?

JOHNNY: I was born in Brooklyn in 1930. I am one of five children from a Depression-type situation—never really bad, but my father tried to raise five kids on very little money... like a lot of fathers. I went to public schools. I always did artwork, starting from the time I was five or six years old, and began doing drawings in the house. Every time somebody said, "Hey, that's great," I did another drawing. In elementary school, from the fifth grade on, every art project was mine; I remember spending one entire term doing drawings for the hallways, and every time there was a play, I did the background sets. I remember doing a mural on a huge roll of wrapping paper. That was my first super-hero experience. I drew every super-hero, at the time. I also used to do a lot of chalk drawings on the streets of Brooklyn—I remember doing the Statue of Liberty. I started at the torch and went down; the whole statue stretched a hundred feet on the street. Every time I had chalk or plaster, I'd decorate the entire street.

FOOM: When did you first start reading comics?

JOHNNY: I was eight years old when SUPERMAN #1 came out, and that was the first one I remember striking my fancy. I bought two copies. I kept one in a paper bag; I had enough instinct, even at eight years old, to know that it was something valuable. I used the other one to trace over the cover—to do a full color crayon drawing of Superman. I don't remember ACTION COMICS, but I remember SUPERMAN #1. The next thing was the original DAREDEVIL and the kid groups that helped Daredevil. I remember George Tuska's early work. Then SUB-MARINER, HUMAN TORCH and CAPTAIN AMERICA came out in 1938, 1939, 1940. I was a real Kirby freak. I remember being impressed by seeing the figures so animated that they seemed to pop out of the page. The biggest regret I have is that I was born ten years too late, otherwise I'd have been able to start on the ground floor in comics, like Jack.

Anyway, after elementary school I started preparing for high school, and the School of Industrial Art in New York City became known to me. There were two schools that would suit an aspiring artist: Music and Art, or Industrial Art. Some people told me that the School of Music and Art was for fine arts—and I had always, definitely wanted to do commercial art. Maybe it was because I was money conscious, but commercial art was what I was interested in. And comic art, in particular. I wanted to be a comic-book artist, or a comic-strip artist. Milton Caniff, of **Terry and the Pirates**, was my idol. But I was always very much aware of Jack Kirby.

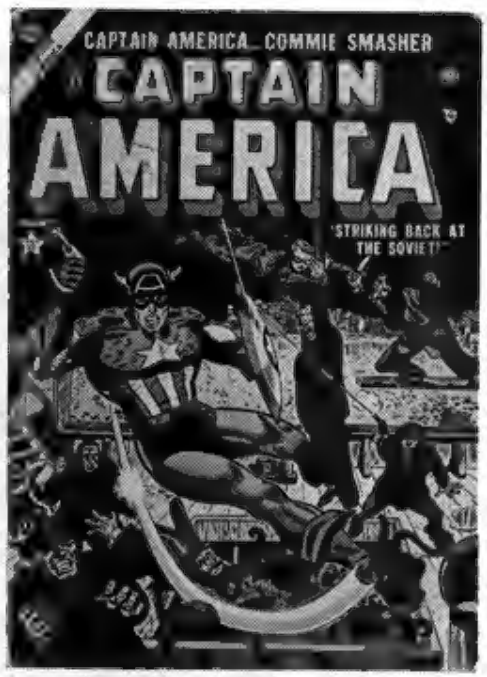
Anyway, I went to the School of Industrial Art, which is now called the School of Art and Design. It's a regular public high school. There was no cartoon or comic illustration class; they didn't have enough students, or a proper teacher, I guess... so they put us in a corner of an illustration class. It happened to be

a book illustration class with one of the best teachers in the world, Howard Simon. I stayed a year in that class. Cartooning became a lost cause, because we had to do it on our own, so naturally we didn't do it. Instead, I got into book illustration, and I did a lot of line techniques and figure drawing, which was very helpful experience.

There was a magazine illustration class next to us. The teacher's name was Ben Clements, and he was an excellent illustrator who specialized in a typical flashy magazine-illustration style. That dazzled me and I lost all my interest in comics, so the last two years in school I studied that, and did some full color art, all in the Al Parker, Austin Briggs and Robert Fawcett styles.

FOOM: What happened to you after high school?

I did full-color tempera medical drawings, including lettering and layouts. As a result, I was supposed to illustrate books for about six doctors, but not one of them had a finished manuscript by the time I finished the exhibit. I couldn't wait around for them, so after six months with the hospital, I went to work for twenty-five dollars a week in a lithographing house. I did Coca-Cola bottles and DuPont labels, chewing gum labels, lettering, and touch-ups of thousand dollar paintings (sometimes I'd even add entire figures). I was eighteen, and they were getting my services for twenty-five or thirty dollars a week, including deliveries, clean-ups, everything. This was in 1948. This litho house specialized in point-of-purchase cut outs, the kind that're behind soda fountains and stand-up counter displays. I got a



A power-packed pair of *CAP* covers from the Fabulous Fifties ...

Surprise samples of *Jazzy Johnny's* artwork in the early days (as sketched inside his well-worn copy of THE COUNT OF MONTE CRISTO).

JOHNNY: After graduating in 1947, I spent six months working for a doctor, and I did an art exhibit in a hospital. I designed it, mounted all the boards on frames, hung the frames, did the carpentry work and lettering, and even purchased all the materials. I was only seventeen; I had more nerve than I deserved. I didn't get much money for it, but I had an entire corridor in Manhattan General Hospital, down on Second Avenue. I got a lot of experience that way.

lot of experience doing that. I spent almost three years there. During the last year, I met a guy I went to high school with, who was an inker in comics. He worked for Stan Lee. The year was 1949.

He was doing fillers for Stan—crime stories, war stories, romance stories, whatever he could scrounge up. He was a promoter; he had a tremendous list of editors, and he knew every number and every secretary. He could get work—but he couldn't pencil. He asked me to ghost pencil for him, but I couldn't let anyone know I was doing it; I would pencil for him, then he would ink it and represent it as his own work. Anyway, many times I'd be in the New York Public Library, waiting for him to come uptown with the art for me to make corrections. He'd tell Stan he couldn't work in the office with all the noise, and he'd have to go work in the library; then he'd rush back downtown, after I corrected the art. So, for six months, I worked for Stan—but he didn't know it.

FOOM: Had you perfected your comic-art style yet?

JOHNNY: Not really, but I quit my regular job, because they didn't want to go above thirty-five dollars a week, and I was already making more to ghost these pencils in two nights than I made all week with that company. I quit and started ghosting full time; it was a pleasant change, and it quadrupled my income.

Then I got drafted.

I ended up on Governor's Island, doing recruiting posters; another friend of mine was doing recruiting posters already, so when I was at Fort Dix, he had his commanding officer request that I be transferred to Governor's Island after basic train-

as rollickingly rendered by Romita, already a rapidly-developing artist extraordinaire!

ing. After about ten weeks there, I got a Class A pass; anytime I wasn't on duty, I was free to leave the island

I immediately used it to come uptown to the Timely Comics (now Marvel) offices in the Empire State Building. I told Stan's secretary I'd worked for Stan for six months, ghosting under another name. She went in and explained that I had been doing the work that he thought was somebody else's, and she came out with a script that he wanted me to do. When I brought the pencilled art in, she asked me about inking them I said I had never inked before—but she said that Stan said it was all right I suffered, but I finally did it. I guess that was October 1951.

FOOM: Do you have any anecdotes or stories about that time?

JOHNNY: I remember that going into Stan's office in uniform in 1952 I used to get looks from everybody, and they'd ask, "Who is that soldier?" They thought I was just a visitor, then, they'd see me delivering pages. I'd work on comics after hours, and on weekends, and during lunch times They would razz me in the army because I was making more money part-time than most of them were for a full month's work. I was making double my monthly income, just by doing comic stories part time. I had a recruiting poster on the streets; it was a big charge to see it. I had my name on there, as big as I could get it. The poster was in front of every recruiting station for a full month, all over the country, in 1952. It was a WAC recruiting poster

I also did a lot of full color comps for top illustrators at the time, Briggs and Stephen Dohanos, and Al Parker. I had one letter from Parker to my Captain asking what they wanted a finished painting for, when my color comp could have been used. I was twenty-two years old, and I did a full color comp that Al Parker thought didn't need to be redone. It was a hell of a compliment! It was the biggest boost my ego had ever had. I did a lot of full-color art work in those two years.

FOOM: Were you in the service before or after Stan?

JOHNNY: After Stan was in the service right after WW II. I got drafted in 1951, during the Korean War. I only missed being shipped to Korea by two weeks, at that time, if under nine months of your hitch were left, you couldn't be sent overseas They got a shipping order two weeks after my remaining nine month period began I would have been in Korea at the end of 1952 or the beginning of 1953. Instead, I spent the whole eighteen months on Governor's Island

FOOM: Do you remember the first time you met Stan?

JOHNNY: Yeah. I went up to the Empire State Building and we discussed stories. He left a big impression on me—and he was very encouraging I did about three or four stories for him which were just average beginner stories, after which I did one with a lot of elaborate technique. He went crazy, loved it He said it was so realistic and strong.

I must have made a dozen enemies among the other freelance artists because he had asked them to work that way, too, and it took twice as long He asked them all to embellish their artwork with this elaborate technique—with all the tones, light and shade. It was murder.

A Romita in the rasha.

All in the family: Vibrant Virginia and sons John, Jr. and Victor

FOOM: How long did you work for Timely Comics?

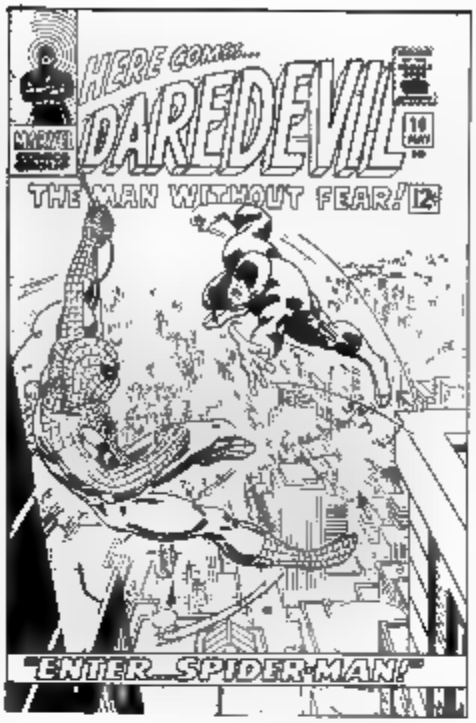
JOHNNY: From 1951 through the middle of 1957 I worked for Stan, and during that time I did everything. Mysteries, romance, science fiction, war, westerns—I even did some CAPTAIN AMERICA for about ten issues There wasn't anything I didn't try; I got a great background that way I tried everything and I learned everything. The rates were a riot. Every time I went in, I got a two

dollar raise He'd look at my work, call in the secretary, and say, "Give him a two dollar raise" So things were going along pretty well.

Then, in 1955, things started going bad. They had a Senate investigation, and soon things started to slip—and, of course, television was beginning to cut our throats. I went through a year, 1956, when, every time the phone rang, I got a two dollar cut, which was murder. I was working just as hard—maybe harder but getting only half the money Then, in 1957, Stan had to cut right down to the bone. Timely only had one or two books left, they just didn't have enough work

FOOM: What did you do then?

JOHNNY: I went over to National, where I did romance stories from 1957 to 1965 I did the lion's share of their romance department. I also did about two or three covers a month, for almost all of the stories



that I illustrated. I think they had about five romance titles, and I used to work on three of them. I did two soap-opera type continuity romance characters, a nurse and a stewardess. It was pretty good work, but nobody knew I was alive; John Verpoorten tells me that, during those years, they thought I had died. I was completely anonymous. The tradition at National was not to sign any work. I used to like to put my name on the covers—but they discouraged it. I don't think they wanted anybody to know who their artists were. Suddenly, in 1965, they had no work for me.

I'd figured that I'd probably never work for Stan again. He called a couple of times, during the eight years I was at National. I told him I wanted to do some stuff for Marvel, but he wasn't paying enough He understood. So, when I was out of work, I gave him a call and he welcomed me back with open arms.

The Syndicated Spider-Man Newspaper Strip:

After discussing the plot with Smilin' Stan Lee, Spidey artist supreme Jazzy *Johnny Romita* sketches a series of pencil roughs (as shown at top, left). He then adds a number of margin notes, and the roughs are ready to be written

Next, the Smilin' One spins out his snappy script and lightly indicates word-balloon placement (as shown at bottom, left; and at top, right).

Finally, the pencils are lettered and returned to Ring-a-ding Romita for detailing and inking in his inimitable style. The final result is the daily strip (reprinted at bottom, right).

Yet another triumph from Mighty Marvel!

That was in 1965

FOOM: That's just when Marvel was beginning to burgeon, right?

JOHNNY: Things were already rolling pretty well, picking up steam. The FANTASTIC FOUR was selling tops, SPIDER-MAN right under that, and the other books were gaining speed Don Heck was doing IRON MAN and THE AVENGERS, and Jack Kirby was rolling. I told Stan I just wanted to ink, so I inked an AVENGERS story, on Heck's pencils. Stan liked it Someone had done a DAREDEVIL, and Stan ordered it revamped, so I made corrections on it and then I started penciling it. The first two stories, Jack Kirby had to layout for me, because my approach was still a lot like romance books, somewhat sedate.

FOOM: They used to have Kirby do a lot of basic layouts back then, didn't they?

JOHNNY: Right. It was a way of

From Start to Finish!

SAT. 2/26/77

1. SPI: Your blasters are ~~MERE~~ USELESS! Your ARMOR can't beat me! Wanna call it a DAY, Doom?

2. MAN: Spider-Man BEATED ~~Foolhardy~~ the Latverian!
   OTHER. Then our plight is no longer HELPLESS!
   DOOM: WHAT? You side with HIM-- against Dr. DOOM?!!

3. DOOM: Then let us now END this charade!
   DOOM: I'll not sully my hands in battle-- for those of little faith.
   SPI: (THOT) It's OVER! I've WON!
   #

the AMAZING SPIDER-MAN©

By Stan Lee and John Romita

THEN LET US NOW END THIS CHARADE!
I'LL NOT SULLY MY HANDS IN BATTLE-FOR THOSE OF LITTLE FAITH!
THEN IT'S OVER! I'VE WON!
STAN LEE & JOHN ROMITA 2-26

breaking in an unfamiliar artist to their way of thinking Jack paced the story. It was a way to teach me storytelling.

And, then, there was a period where, every time I would hand a story in, Stan would go through this long session in which he would explain the way he wanted things done. It was a long process—time consuming, but also very gratifying; I hadn't had that kind of enthusiasm for artwork for years. That romance stuff had just stifled me. I always gave it my best shot, but I had lost my enthusiasm Suddenly, I was getting enthusiastic, and even though it was hard work, I felt alive again

I started to click, and DAREDEVIL began to look pretty good. It started to improve in sales, which was a good sign. With that, Stan asked me to take home a stack of SPIDER MAN books, all the existing issues up to that time (around #33 or #35), and to get used to the character, in case I ever had to back it up. I spent the weekend looking them over. And then, about two or three months later, he said Steve Ditko was leaving Marvel.

Suddenly, I was doing SPIDER-MAN! At the time, it was the number-two book in sales Within three or four months, it started to pick up, and eventually it became number one. I got the reputation that I had stepped up sales on two books that I had illustrated. I did SPIDER-MAN from January 1966, until we had some trouble with CAPTAIN AMERICA.

Then, Jack left Marvel, and I had to jump on the FANTASTIC FOUR. When they told me Jack was leaving, I thought they would have to drop the FF; I thought we had nobody who could do it When they suggested I do it, I couldn't believe it! I did it for about five issues—with Jack's stuff in front of me every step of the way. We managed to get by with the help of John Verpoorten's and Joe Sinnott's inking, bringing the style close to the original, until John Buscema saved us.

Then, I went back on SPIDER-MAN. Whenever we used to do a story conference, it was hysterical to sit there and watch Stan go into gyrations. Because, whenever he was giving you a plot and he got excited about a certain point, he wanted to demonstrate it graphically, so he'd leap all over the furniture and shout, using the dialect and expressions of the character. He'd change voices for women and villains; he can get deep, and he can get high, and he'd grab himself by the throat and throw himself around. It's true; it's exactly what he used to do, and I always loved to sit there and watch the reactions of strangers walking down the hall.

Sometimes, on SPIDER-MAN, I would just do the breakdowns, and Don Heck or Jim Mooney would finish it. I became an overseer. I'd plot it with Stan, and John Buscema, Don Heck or Jim Mooney—would pencil the story and sometimes Stan and I would revamp the pages. Then, Gil Kane penciled the book for a while, and I was the inker. I was on and off the SPIDER-MAN book as a regular artist, until I became Art Director about four years ago, in 1973. My basic job then became to make sure that the cover sketches were in the Marvel style. I would work them out with Roy Thomas and the various other editors, and I stayed with that until very recently. I am now on a sort of part time basis, with the same general function, but must rely greatly on Marie Severin, who can do anything she's called on to do. I don't get a chance to do as many sketches as I used to—or to oversee as much of the interior artwork as I once did—because of the syndicated Spider-Man strip which has been appearing for about six months now.

FOOM: And your future plans?

JOHNNY: I guess the Spider-Man strip will be a large part of my future. As long as the syndicated newspaper strip lasts, it'll virtually eliminate any other possibilities. I was very comfortable as Art Director, and I hate giving up as much time as I've had to for the strip. I'll also keep doing the paintings for the Simon and Schuster ORIGINS volumes. I guess the biggest thing I want to do now is continue as Art Director here, and get the artwork on the strip down to a minimum of time expended.

*

Another FOOMtastic Preview Feature!

Behind the Scenes on the —

der cover artwork by Jazzy [illegible]

Announcing for 1978 the fantastic fourth annual Mighty Marvel calendar, featuring a plethora of pandemonious full-color pin-ups, and starring the sensational Spider-Man — the world's best-selling super-hero!

In addition to providing the favored ranks of FOOM fans with a senses-shattering sneak peak at some of the simply stun-boggling poster pin-ups from the forthcoming cataclysmic calendar, we're also going to wog-boggle you with an informative look at how the whole incredible project took shape, from idea to implementation to illustration to immortalization!

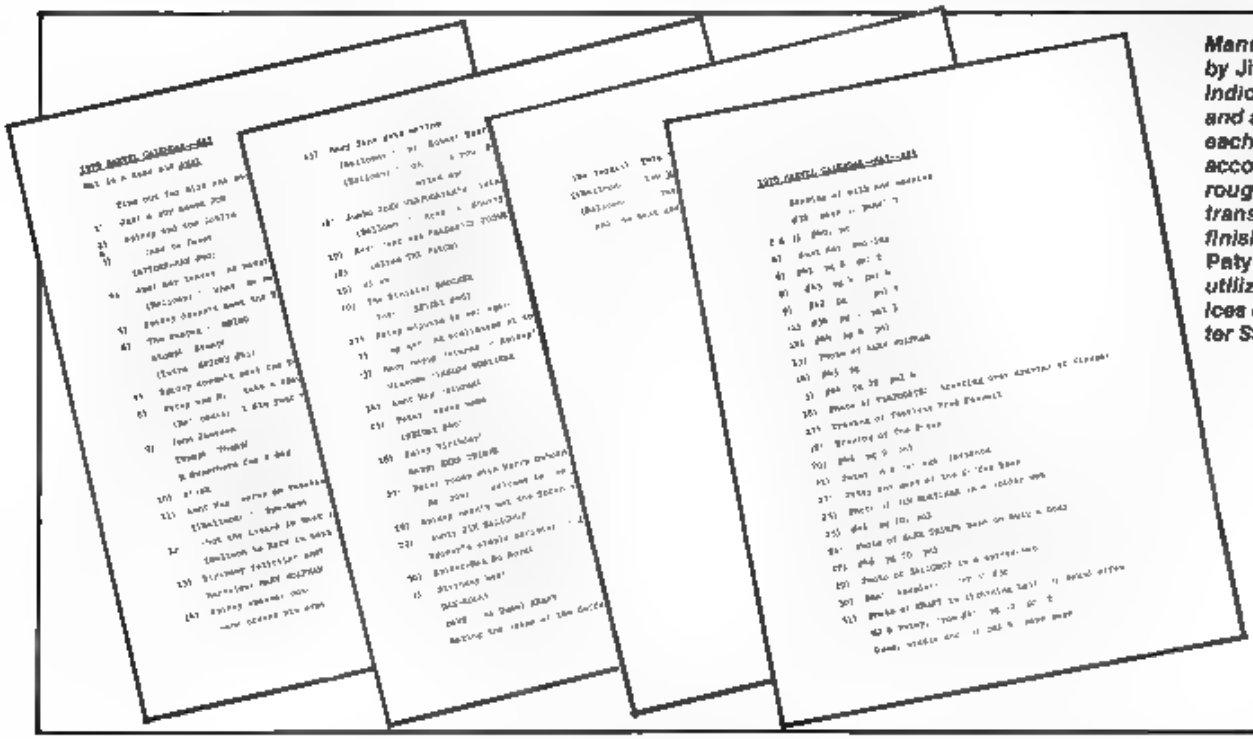
SPIDER-MAN CALENDER!

REMARKS

ARTISTS GEORGE PEREZ & KLAUS JANSON

VILLAINS CLOCKWISE: MAN-WOLF, PUNISHER, TERRIGEN MIST, MORBIUS, GARGOYLE, HOBGOBLIN, GREEN GOBLIN, TERRIGEN MIST, VULTURE, SCORPION, SILVER SABLE, MORBIUS WITH BATS, HOBGOBLIN WITH BATS, JUSTICE, ANT-MAN, GARGOYLE, GREEN GOBLIN, BATMAN, SILVER SABLE, KINGPIN, DR. OCTOPUS, MYSTERIO, SANDMAN, RHINO, ELECTRO, DOCTOR OCTOPUS, MAN-WOLF, MYSTERIO, HOBGOBLIN, SCORPION, SANDMAN, VULTURE, ELECTRO, RHINO, PUNISHER, TERRIGEN MIST, GARGOYLE, MORBIUS, GREEN GOBLIN

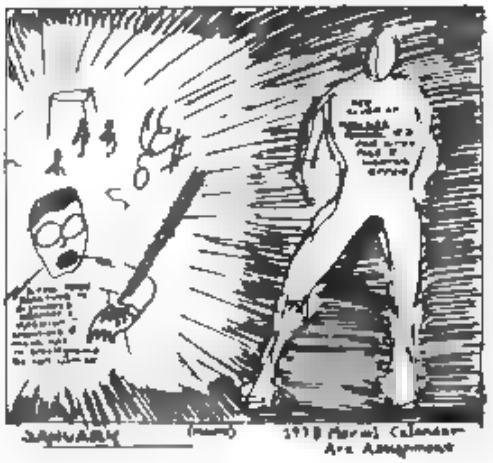
Rough layout sketch by **Jim** *and* **Dave**, *as rendered into pencil by* **George Perez** *and inked by* **Pablo Marcos**.



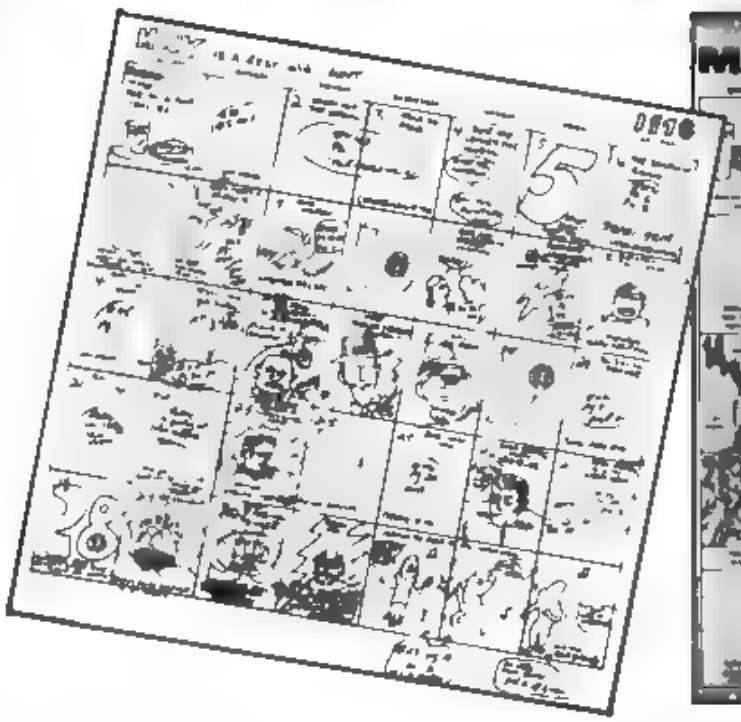
Manuscript pages by **Jim** *and* **Dave**, *indicating copy and artwork for each month, and accompanied by a rough layout, are translated into finished form by* **Paty** *and* **Duffy**, *utilizing the services of Harry Chester Studios*.

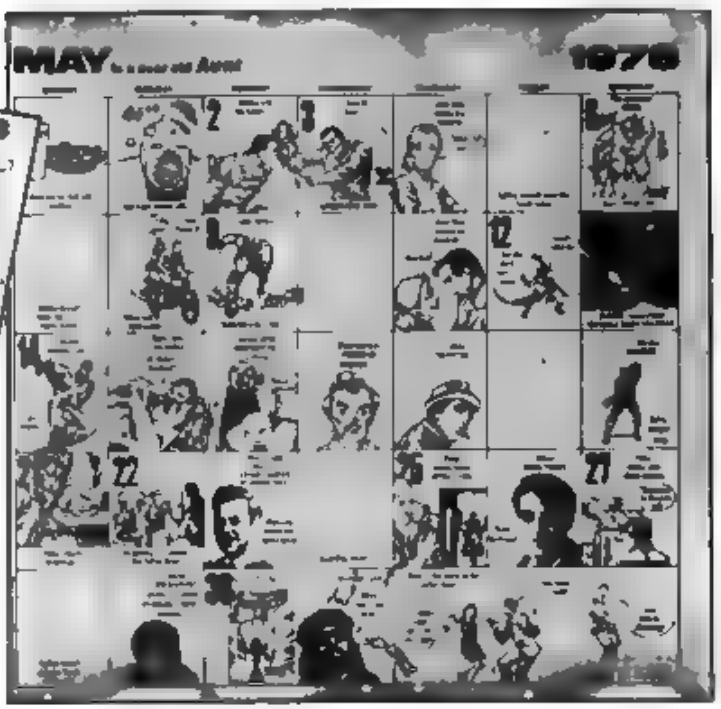
Stan (the Man) **himself, suggested starring Spider-Man in next year's Gregorian outing, and *Dave* (the Dude) *Kraft* was selected to act as writer/editor, with Lively *Len Wein* on tap as a consulting editor. Dave immediately secured the services of that scholar of Spidey memorabilia, Mad *Jim Salicrup*, as co-writer. *Paty* (Cake) *Greer* and Fluffy *Duffy Vohland* were picked to pilot production on the project. The stage was set. Great expectations gave way to great efforts.**

The 1978 MIGHTY MARVEL SPIDER-MAN CALENDAR is more fact-packed and fun-filled than ever before, and throughout its 365 dazzling days it thoroughly details, in cataclysmic chronological order, the entire history



Another rough layout sketch by Jim and Dave, as rendered into finished form by Al Milgrom.





of the woebegone, wall-crawling, web-slinging wonder! Not only that, but it spotlights the awesome artistic expertise of some of the Bullpen's all-time ace illustrators, including *Ross Andru, Jack Kirby, Gil Kane, Johnny Romita, Al Milgrom, John Byrne, Gene Colan, George Perez, Paul Gulacy* — and many, many more!

It's a blockbuster — and a bombastic bargain, to boot! In fact, this creative co-venture with Simon & Schuster will be available soon in better bookstores everywhere.

Don't miss it, Marvelite!

—FOOM FORUM—FOOM FORUM—

Dear Chris Claremont

Being an enthusiastic, but new, fan of THE X-MEN, I'd like to direct a few questions to you through the FOOM FORUM

1. a, *Who invented Nightcrawler's image inducer?*

   b, *What are the limits of the image inducer? (Does it affect sight only, or all senses? If, for instance, Alicia Masters shook hands with Kurt, would she feel a five digit or three digit hand?)*

2. *Do artists naturally make heroes handsome/beautiful, and villains less so, or is there another explanation for the change in Banshee over the years?*

3. *If Scott's ruby quartz visor is impervious to his force beams, how can the required solar radiation get to his eyes?*

4. *What is the composition of adamantium?*

5. *Why does it seem that people like you and I (who can sympathize/empathize with our band of Homo Superior heroes, are so few and far between, while the narrow-minded bigot is so painfully common?*

Ellen McMicking
179 Melville Street
Dundas, Ontario
Canada

Chris replies: *1) a: Tony Stark invented the* image inducer *as part of Iron Man's armored weaponry systems; it was designed to project a three-dimensional holographic image—or images of Iron Man in the Golden Avenger's immediate vicinity, thereby hopefully confounding and confusing whoever he was fighting at the time. After years in mothballs, he used the image inducer again in IRON FIST No. 1 (page 22, panel 4). And it first appeared in X-MEN No. 96 (page 11, panel 3), on loan from Tony Stark to Charles Xavier. Tony didn't ask what the Prof wanted with it, and obviously the Prof didn't tell him that it was to masque the Nightcrawler's somewhat distinctive physiognomy.*

b. The image inducer's limits. Well, it has restricted range. In Kurt Wagner's case, limited to the immediate area of his body. And it is a purely visual gimmick. Matt Murdock, for example, would not "see" the image Kurt was projecting at that given moment, his radar sense would outline Kurt's true form. And anyone who touched him would touch the real Kurt, rather than his visual doppelganger; *to follow your own example: were Alicia Masters to shake hands with him, she'd feel a three-fingered hand.*

2) The change in Banshee came about because neither Dave Cockrum nor I really liked the hard, occasionally almost brutish rendition of Banshee that's persisted over the years, since he was first introduced as a quasi-criminal. The feeling grew as Sean Cassidy's character evolved—especially when he began being cast as a relaxed back-up leader behind the Professor and Scott, and very much more so when we introduced Moira MacTaggert *in Issue No. 96, and she and Banshee began hitting it off immediately. As Dave and I began liking the man more and more, Dave began "modifying" Banshee's appearance: smoothing the rough edges, as it were: to fit our ongoing conception of the man. Neither of us feel that the face (and the man) have any less character to them, they're just more open, friendly. The same thing happened regarding Jean Grey. When I wrote her out of the book temporarily, Dave didn't like her much, to him she was a physical/emotional wimp with very few positive character elements. She was someone more often than not seen as part of Scott's shadow, with only the very few Roy Thomas / Neal Adams issues coming anywhere near to fulfilling her true potential. However, for her re-entrance in X-MEN No. 97, Dave restyled her hair, gave her a slightly zingier wardrobe, and—lo and behold—the further he got into that issue, the more he liked the woman he was penciling. The Jean Grey who re-entered in No. 97 was more aware of herself as a woman than the Jean who left in No. 94 (I hesitate to use the word, sexier but in this case it fits). To use an old Steve Englehart term, she was more laid-back and what happened was that Dave liked penciling her, I liked writing her, and one thing led to another until we ended up with Phoenix: who I feel is a lot more interesting (sorry, Stan) than Marvel Girl ever was.*

I have a feeling I haven't really answered your question, Ellen. To sum up quickly: it depends on the artist. When he's enthusiastic about the characters he's doing there's a tendency to make them look as attractive as possible. On the other hand, it's a given in comics that its main characters look as attractive as possible, anyway.

3) The ruby quartz acts much like a pair of polarized sunglasses, except that they're under manual control. When fully polarized, they block the emission of Scott's eye beams—absorbing the rays much in the same manner that graphite dampening rods absorb the free neutrons emitted by a nuclear pile, thereby preventing and controlling any chain reaction: while admitting normal light frequencies. Whether or not the quartz has an upper tolerance limit as regards both the visor and the glasses Scott uses for everyday living is at present unknown, however, using his brother, Alex, as a control (and assuming that their levels are equal in potential, Alex having "peaked" first), one might well assume that the day may come when the eye beams are so powerful that the quartz visor becomes instantly saturated and, thereby, is rendered useless as a shielding agent. What happens then is anybody's guess. As for Scott receiving the required solar radiation, I may be stepping on established dogma, but I'd say that—like Alex—Scott absorbs the radiation he needs through his entire body, not just his eyes, pulling it in like a sponge pulling in water. He's like a living solar cell, with the

—FOOM FORUM——FOOM FORUM—

ability to metabolize the energy he absorbs into a power beam that's focused through his eyes.

4) You got me. Possibly a variation of Star Trek's *neutronium, a metal so ferociously dense that it resembles neutron star matter. But then, how could anyone lift the stuff, or mold it? If you've got an idea, Ellen, send it to Len Wein or Jim Shooter; they're the guys who handle the books which involve the characters who deal with adamantium. I don't. My only contact with the stuff is through Wolverine, courtesy of his adamantium claws, and he hasn't told Dave or me how he got 'em. And we haven't had the guts or craziness to press the issue.*

5) Why are there people in the United States who think Adolf Hitler was the greatest man who ever lived and regret the fact that he never got a chance to finish what he started? Why do people love dogs and cats and hate niggers? Or wops? Or dagos? Or spics? Or kikes? Or wogs? Or honkies? Or anyone, *as characters and as people; I would really flip if, one day, I woke up to discover that the men were "real" people. I would love to meet them. By the same token, I like most people. I don't think of myself as any sort of racist. I guess that makes me a liberal. But, at the same time, I'll find myself on the street in New York and out of the blue—something happening around me will provoke a racist thought. A thought is as far as the event gets, but maybe that's enough. Maybe I've been fooling myself all these years and I'm really a closet bigot. Or maybe I'm just human and nobody but a canonized saint should expect themselves to feel, act, think the straight-and-narrow every instant of every day. Then again, maybe the difference lies in the fact that a bigot would think that racist thought and follow through with it, thought becoming action, whereas a non-bigot thinks the same flash-response thought and immediately realizes that it's bullshit, that it has its origin in the psychic framework of a society that's only just* beginning *to come to terms with the racist elements of its heritage. I honest-to-God don't know.*

What it comes down to is that Dave Cockrum and I view our characters as people, *not as black, white, Asians, Irish, African, Amerindian, German, Canadian, Russian, human, mutant, or* whatever! *People first, last and always—in the probably vain hope that, sooner or later, everyone else in this screwed-up world of ours will start seeing things the same way.*

Dear Bullpen:

Whatever happened to the hallowed ranks of Marveldom (R.F.O. or T.T.B. or so on)?

John Newquist
Box 157
Witt, IL 62094

DAK answers again. *It's mostly a matter of a shortage of space in the color comics, John. For the past couple years, the letters columns in our comics have mostly been limited to a single page, and currently with the checklist being eliminated, cross-plugs for other Mighty Marvel comics are being inserted in about the same space once allotted to the ranks you refer to, John, so there's a definite economy of space at work.*

However, the hallowed ranks of Marveldom Assembled have certainly not been eliminated, and just to refresh the memories of fabulous FOOMers everywhere, here they are:

R.F.O. (Real Frantic One)—A buyer of at least three Marvel mags a month.

T.T.B. (Titanic True Believer). A divinely-inspired No-Prize winner.

Q.N.S. (Quite 'Nuff Sayer). A fortunate frantic one who's had a letter printed.

K.O.F. (Keeper Of the Flame)—One who recruits a newcomer to Marvel's rollickin' ranks.

P.M.M. (Permanent Marvelite Maximus). Anyone possessing all four of the other titles.

F.F.F. (Fearless Front-Facer)—An honorary title bestowed for devotion to Marvel above and beyond the call of duty.

Gang:

Just how does Jack Kirby go about drawing the covers he does for Marvel—does Johnny Romita send him a layout, which he then redraws as he sees fit, or does someone make a long distance call to Jack and describe what's wanted, or what?

I am sure this question isn't one of the most important you've received, but perhaps there are a number of fans out there who might be just as interested to learn the answer as I am.

Phillip Botwinick
83-05 98th Street
Woodhaven, NY 11421

DAK replies. *You've given me a good opportunity to explain just how most of our cataclysmic color comics covers are created, Phil. Generally, the editor of a particular title (and, occasionally, the writer, as well) has a conference with Johnny Romita, Dave Cockrum, Ed Hannigan, Marie Severin or another one of the artists who happens to be hanging around the Bullpen, to come up with a very rough small-size cover-sketch idea. This loose sketch is then passed along to the actual artist chosen to illustrate the cover, who does the full-size final pencils. Sometimes, the same artist who does the basic layout sketch also does the finished pencils. In Jack Kirby's case, the loose sketch is sent to him in California for re-interpretation (a fine example of this is featured in the Mighty Marvel Mini-Items section of* FOOM *No. 12). Any necessary modifications in the pencil art are mostly made by Johnny or Marie before the cover goes to an inker for definitive delineation, although Stan the Man and Artful Archie are occasionally known to request certain changes in the final cover before it goes to press. Aside from unpredictable madcap Marvel departures from procedure, the routine recounted above is pretty much par for the cover art course, Phil. Howzat for an in-depth answer to your casual question?*

Department of

WUXTRY!

A Waxy Build-up of Wild and Wacky Words to Wog-boggle You with Winsome Inside Info!

by David Anthony Kraft

Perhaps the most important general announcement this time around is the departure of Jollin' John Warner as editor of the bombastic black-and-white line of Marvel magazines (he's gonna fend for himself in the wayout world of freelance writing for awhile). Ascending to the typewriter and throne, to pit himself against the challenge of a new position as erudite editor of the enlightened Marvel line of large-size graphic publications, is none other than Roguish **Roger Slifer!** Under his aegis, several new format experiments are in order, as well as a plethora of plans still swathed in secrecy. Wish both these lively lads luck, folks—and look out for their varied futures!

in FOOMation

projects!

Other changes of note involve even Jack (King) Kirby, himself! The 2001: A SPACE ODYSSEY color comic-book series is being discontinued, but fret not, frantic ones — the storyline will continue in an all-new title featuring MR. MACHINE! And that's not all! Jack is relinquishing CAPTAIN AMERICA, in order to apply his creativity to the genesis of an entirely new, superbly sensational series. We'll have the full scoop on the explosive new project in the very next issue of FOOM!

And, according to our calculations, there's a good chance that by the time you receive this issue of fandom's favorite fan mag, you'll have seen the far-out first issues of our new Hanna-Barbera line of color comics! They're all bi-monthly, and they're all positively unbelievable! Not only that, but in the Mighty Marvel manner, innovations have been introduced — yes, faithful funny-animal fans, these titles will feature **bona fide** likin' letters pages, in the tried-and-true style you've come to know, love, and expect from the world's most mixed-up but brazen Bullpen! What more could a funny-book fanatic ask?

All right, it's time to let the enthusiastic editors speak for themselves, again. Take care and stay aware . . . !

— The Mutant Guru

STEVE GERBER

Editor/Writer: HOWARD THE DUCK — KISS

"The **Howard the Duck** syndicated newspaper strip started June 6th in over fifty newspapers. The villain is Pop Syke. That story will continue through the end of July. After that, we will bring back the Cult of Entropy, from GIANT-SIZE MAN-THING #1. About the eighth or ninth week, the Kidney Lady will also appear in the strip.

"In the regular HOWARD book, issue #17 features the 'Island of Dr. Bong.' It is based on a rather pudgy professional newspaperman, and deals with the power of the press. In #18, I might have Howard transformed into a person somewhat like **Rod Steiger**, but shorter—or maybe into a super-evolved super-duck. He will then head back to Cleveland, by way of Florida or New York. This would mean another guest hero, perhaps the Man-Thing. Back in Cleveland, we'll find out what Hitler's been up to. There will be a WHAT IF .. HOWARD THE DUCK HAD BEEN ELECTED PRESIDENT? issue. The Watcher will be coming down for that special occasion. It's not scheduled for any particular issue of WHAT IF . ? yet. It will be drawn by **Val Mayerik**, although the artists on the regular series are still **Gene Colan** and **Klaus Janson.**

"OMEGA THE UNKNOWN will be concluded in two issues of THE DEFENDERS, to be guest-written by myself and **Mary Skrenes.** Not scheduled as yet. The OMEGA series is cancelled and the last issue (#10) should be on sale by the time this sees print."

Kinky *Klaus Janson*

ARCHIE GOODWIN

Editor: AVENGERS — CAPTAIN MARVEL — CHAMPIONS — DAREDEVIL - DEFENDERS — DR. STRANGE — GODZILLA — GHOST RIDER HUMAN FLY — IRON MAN — LOGAN'S RUN — MARVEL TEAM-UP — MASTER OF KUNG FU — MS MARVEL — SPECTACULAR SPIDER-MAN — X-MEN

"I'll probably be doing an adaptation of the forthcoming film, CLOSE ENCOUNTERS OF THE THIRD KIND, as a full-size magazine, rather than a comic—and it may be in color. There is no artist set at the moment. I may also write some material for MARVEL PREVIEW. I am planning a book-length epic called 'Warriors of Eternity.' It is an intricate time-travel story. As we do each time period, we will try to have different artists, while maintaining the same characters. It's about two people who war through eternity."

CHRIS CLAREMONT

"MARVEL TEAM-UP #'s 63 and 64 are a two-part team-up with Iron Fist, wherein the major outstanding sub-plot of the IRON FIST book is resolved, and the stage is set for the IRON FIST/LUKE CAGE book. Numbers 65 and 66 are a two-part Captain Britain team-up—with an as-yet-undecided guest star—to basically introduce Captain Britain to the American audience. He's Britain's answer to Captain America. Issue #67 features MAN-THING, with a few surprises in store. There is a potential Nick Fury team-up, and a surprise team-up for early next year, heralding MARVEL TEAM-UP's seventh year, using one of the more oft-requested team-ups of all time. We'll let the readers ponder about that. It is a team-up that will knock people's socks off.

"Beginning with POWER MAN #48, the title becomes POWER MAN **co-starring** IRON FIST, wherein a secondary plot from the IRON FIST book is resolved, setting up a meeting between the two. Cage will end up joining Nightwing Restoration. It will be a two-part intro story (#'s 48 and 49). In #49, Cage will return to Seagate Prison, and the 50th issue will feature some surprise villains and a surprise ending. Issue #'s 51 and 52 are also having a surprise villain. **John Byrne** and I are the creative team, with no permanent inker named yet. What we are trying to do is get back to the power and guts of the character that Archie created Luke Cage, Power Man—and breathe life into two books that were floundering.

"MS. MARVEL #'s 11 and 12 are a two-part story with a new villain, named Hecate, and some old ones—the Elementals from 'The Living Mummy' series. Carol has been more and more uptight about the Ms. Marvel half of her persona. In these two issues, Ms. Marvel has to choose between saving the life of her best friend or saving the world. Issue #13 introduces a new villain—Buccaneer—and we meet Carol's family. Issue #14 has Steeplejack returning, and is set in Boston. In issue #15, Carol is back in New York, and gets a new apartment. In #'s 15 and 16 there will be a two-and-a-half-part Arkon story, wherein Carol gets involved with Arkon the Imperion, formerly of FF and AVENGERS fame. The artists are **Sal Buscema** and **Joe Sinnott.**

"With #108 of X-MEN, **John Byrne** and **Terry Austin** (the STARLORD art

team) take over. That will be the concluding chapter of Xavier's dream. In #109, the X-Men return to their Westchester mansion, and we go into pages of background. There will also be an as-yet-unnamed villain, actually a Canadian super-hero along the lines of Captain America. We might have a contest to name the character. Tentatively, in #110, the guest villain will be Hurricane, or else that issue will be a story by **Tony DeZuniga** (a fill-in art job that was originally planned to be part of the continuity). In the future, we are working on a sub-plot featuring Dr. Synne, as well as the return of Ka-Zar and the Savage Land.

"There is also an unscheduled inventory issue waiting in the wings, drawn by **Dave Cockrum**, explaining the origin of Deathbird."

Stellar *Jim Starlin*

Pencil art from DR. STRANGE #20, by [redacted]

SCOTT EDELMAN

"**George Tuska** will be doing the art for issue #53 of CAPTAIN MARVEL, featuring Nitro. Issue #54 will have Wonder Man and the Space Phantom, as drawn by **Al Milgrom**. **Terry Austin** is the inker for both issues. I am trying to create a cast of characters for Mar-Vell, rather than for Rick Jones, so people will be interested in Mar-Vell. Future plans include getting Rick out of the strip by sending him on a European rock-and-roll tour."

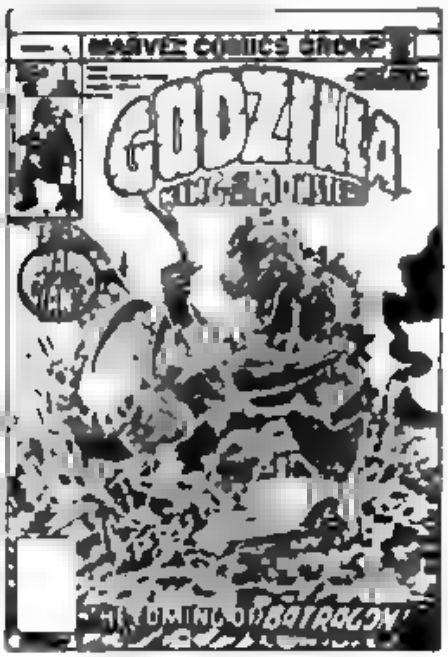
DAVE KRAFT

"THE DEFENDERS just keeps diversifying into ever more obtuse and interesting directions. I'm having a blast! Despite the fact that group books are among the most difficult comics to write with verve and originality, the characters are captivating and continually evolving, much to my satisfaction. Also, the growing cast of supporting characters adds a challenging fusion of life- among them Lunatik, Dollar Bill, Ledge, Jack Norriss, Lt. Kris Keating, Professor Turk, the Red Guardian and Clea. Forthcoming developments include the promised introduction of Eric Simon Payne (a/k/a Devil Slayer); an escalation in the Hellcat's limited exhibition of the mental powers she learned from Moondragon, Jack's ongoing and often outre experiences as an employee of S.H.I.E.L.D., the return of Gemini, formerly of Scorpio's Zodiac (and let's not forget that Libra is still on the loose!); an evil alliance informally dubbed the 'Sorcerer's Squad' which will herald a near-fatal change in Nighthawk's life, requiring the intervention of Dr. Strange; an issue titled "Val's New York Adventure," spotlighting her escapades during the time the rest of the Defenders are embattled in the current story sequence in Soviet Russia, the advent of Omen and the Prophet, and maybe even the eventual appearance of Deathlok the Demolisher. All the aforementioned will occur in no particular order, and there'll certainly be a fair share of surprises, as well- as any regular reader of THE DEFENDERS oughta know by now. And, finally, in response to the results of the **Irving Awards** (printed in FOOM #16), the very next fantastic issue of Marveldom's favorite fan mag will be a special issue spotlighting none other than the dynamic Defenders! That's FOOM#19, folks—don'tcha dare miss it!"

Garrulous *Gil Kane's* rendition of the Man Without Fear

BILL MANTLO

"I was just looking over the last issue of FOOM, and I realized that the few plotlines I outlined there are going to go on for months, so I can't really add anything new. Everything I talked about then is still going on. I was amazed how far ahead I had planned, because all of it still applies."



DOUG MOENCH

"The final part of the MASTER OF KUNG FU four-part War-Yore story, drawn by artist **Jim Craig**, in issue #58, will be called 'The Final Faces.' Later on, we will do a vague **Terry and the Pirates**-type story, set in China; it will include smuggling, pirates, the return of old characters, and Reston will fall in love with Miss Neville. Barring the unexpected use of a fill-in, it could take up to eight issues for the story sequence in that locale. **Jim Craig** will do the art on this, too.

"MASTER OF KUNG FU will also feature an as-yet-unscheduled two-part fill-in story penciled by **Mike Zeck**. Everyone is in these issues, including Razor Fist, Pavayne, Mordillo, and Dr. Doom. It will be called 'The Phoenix Gambit.' Part one is titled, 'The Temples of Time,' and part two, 'Endplay.' **Pat Broderick** will be the artist for another fill-in story about Black Jack's past and the only woman he ever loved. She comes back and creates trouble for him, in an issue called "Home to Die."

"In GODZILLA #'s 4 and 5, **Tom Sutton** will do the art. Issue #4 introduces Batragon, who is a monstrous cross between a bat and a dragon. The story is set on the Island of Monsters, presided over by a renegade scientist. We see that

Above: Happy *Herb Trimpe*. Below: original pencils for cover of AVENGERS #166, by George (Pacesetter) Perez

Godzilla is a good monster, as he comes in and saves the island by beating up the bad monsters on it. Issue #6 will have **Herb Trimpe** as artist. It's called 'A Monster Enslaved,' wherein Godzilla is caged, King Kong-style, and we first see the gigantic robot who goes into action in #7. A kid sits up in his head and controls him, he is built especially to stop Godzilla. Also, in #6, we introduce a replacement for the S.H.I.E.L.D. helicarrier."

JIM SHOOTER

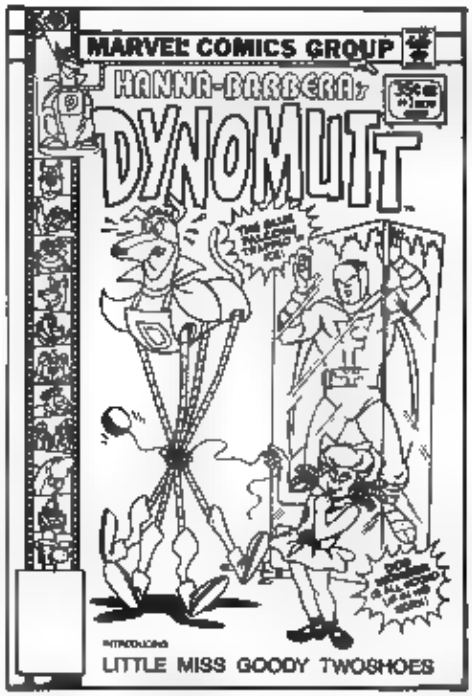
"DAREDEVIL #150 has **Carmine Infantino** as artist and **Klaus Janson** as inker. This issue heralds a change in DD, a landmark issue. This will introduce a new character, Paladin. Number 151, two months later (as it is now bimonthly), will be the climax of the story. The follow-up issues will resolve the Death Stalker subplot and lead up to the confrontation with the Purple Man. Heather Glenn is being phased out. It is hoped that **Gil Kane** will return as the regular artist, but that is uncertain at this time.

"THE AVENGERS #167 will have **George Perez** back as artist and **Pablo Marcos** as inker. Issue #'s 167 and 168 will return the Guardians of the Galaxy from the future to the present time. **Roger Stern** was the writer of the Guardians series, so he co-plotted these issues with me, and he may co-write them, also. It has been established that Vance Astro can never come back in time, because his presence in our time would cause cataclysmic upheavals in the future; actually he can't **set foot** on present day Earth, so he becomes 'The Man Without a Planet.'

"In #26 of GHOST RIDER, Johnny Blaze decides to quit hanging around

Whirlin' Don Perlin

the movie studio. He begins a cross-country ride which takes him into #27, where he runs into the Two-Gun Kid and Hawkeye. The Two-Gun Kid will be appearing in unspecified other issues for a while, also, issue #'s 28 and 29 will feature a mysterious person following Blaze cross-country, whose identity should be guessed by astute readers. Right after the Guardians sequence in THE AVENGERS, there will be a cross-over with THE AVENGERS and GHOST RIDER. There will be a new villain (with the working name of Infernus); it all ties in with an earlier issue of THOR, when Thor repaired his hammer in Pittsburgh and a sliver of Uru metal from the hammer fell off. The sliver will be instrumental in the villain's creation. The Avengers will be summoned to Pittsburgh to face the villain. **Don Perlin** is the new artist on GHOST RIDER, with no regular inker yet named."



ROGER SLIFER

Editor: MARVEL PREVIEW — RAMPAGING HULK

"MARVEL PREVIEW #12 is still unknown, as of this date.

"MARVEL MOVIE SPECIAL #2 will be a 50¢ color-comic adaptation of THE DEEP. **Carmine Infantino** is doing the art, the inker is as-yet-unknown; and **Doug Moench** is the writer.

"THE RAMPAGING HULK features a two-part story in issue #'s 5 and 6. The first part is 'Lo! The Sub-Mariner Strikes!' and the second part is 'And All the Sea with Monsters!' The story takes place mostly in Atlantis. It is the first meeting ever between the Hulk and the Sub-Mariner. The cover for #5 is by **Jim Starlin;** the cover for #6 is by **Ken Barr;** the writer is **Doug Moench;** and the artists for the two-parter are **Keith Pollard** and **Alfredo Alcala.** Issue #7 will be a wrap-up and #8 will probably co-feature the early Avengers, with #9 having the Hulk come back to America, maybe visiting Georgia. These are tentative future plots, subject to change.

"MARVEL CLASSICS series will be featuring adaptations of 1001 ARABIAN NIGHTS and THE PRISONER OF ZENDA, both scripted by **Doug Moench.**

John Romita, Jr

The artists on these are unknown as yet. **Don McGregor** is adapting H G. Wells' FIRST MEN ON THE MOON, and **Elliott S! Maggin** is adapting Raphael Sabatini's CAPTAIN BLOOD

"JABBERWOCKY, from the movie of the same name, will appear as a full-size magazine with approximately forty pages of comics and eight pages of photos, features and facts. **Doug Moench** will adapt it, and **Tom Sutton** will do both pencils and inks."

JACK KIRBY

Editor/Writer/Artist: BLACK PANTHER — CAPTAIN AMERICA — ETERNALS — 2001· A SPACE ODYSSEY

The big news involves the end of 2001: A SPACE ODYSSEY with issue #10, and the appearance of MR. MACHINE is his own comic magazine The cosmic subplots and storylines introduced in the former title will be developed in the latter.

THE ETERNALS currently involves a three-part story featuring the cosmic-powered Hulk. The title of the third episode is "The Thing in the Big City Crypt," and that issue (#16) also escalates the menace of the Celestials.

In the pages of THE BLACK PANTHER, the King of the Wakandas continues his "Quest for the Sacred Water Scroll," encountering any number of black samurai and yeti along the way. This is the Black Panther as you've never seen him before!

CAPTAIN AMERICA comes under the editorship of **Roy Thomas** with issue #216, after an interim issue, the contents of which are as yet undecided But this title has been traded for an all-new, explosive and original book set in the distant days of the dinosaurs Artful **Archie Goodwin** says it's still too early to spill the beans on this saurian series, which is "too exciting to tell you about" just yet.

But stay tuned, and we'll fill you in on the facts in the next issue of FOOM!

ROY THOMAS

Editor/Writer: CONAN THE BARBARIAN — INVADERS — KULL THE DESTROYER — MARVEL PREMIERE — RED SONJA — SAVAGE SWORD OF CONAN — STAR WARS — TARZAN — WHAT IF ...?

"In CONAN, I'm doing a series of three stories laid out by **Howard Chaykin** and embellished by **Ernie Chan**, which were originally intended to be printed as one 48-page story. It's based on a **Robert E. Howard** story called 'Valley of Iskander.' It's a fill-in sequence, to give **John Buscema** a chance to get ahead on TARZAN. In CONAN, the search for Belit's father will continue, and over the next year they'll find him and settle problems with the throne.

"Over the next three or four issues of TARZAN, we'll be finishing up TARZAN AND THE JEWELS OF OPAR. TARZAN is being inked by **Steve Gan**—and **Tony DeZuniga** will be doing art on a couple issues I plan to develop the stories slowly and take the time necessary to do the series right.

"I'm taking over CAPTAIN AMERICA with issue #216, it seems, but I'm not entirely sure yet what I'm going to do with it I may have to finish off a story that **Jack Kirby** has already started.

"For THE INVADERS, I'm doing a series of stories with Bucky and Toro, who is now wounded, and sent back to the U.S. (as there is only one surgeon who can do the operation—and he's in a Japanese-American detention camp). It will lead to the formation of the Kid Commandos group. Bucky will be out of THE INVADERS for a while, so I can concentrate on the adult members like Union Jack. **Jim Mooney** has done the art for 'The Origin of Toro,' that reveals Toro was the first mutant It brings in an old character called the Asbestos Lady The five adult Invaders will go to Egypt to meet the Scarlet Scarab. This is tied in to the old 'Living Mummy' series **Frank Robbins** is the artist and **Frank Springer** is the embellisher

"WHAT IF. .? #5 is the CAPTAIN AMERICA issue, written by **Don Glut**, art by **George Tuska** and inks by **Russ Jones.** We find out what would have happened if Captain America and Bucky hadn't vanished in World War II Issue #6 is what would happen if Conan walked the earth today This will be followed by FANTASTIC FOUR and SPIDERMAN issues What if the FF had four different powers -other than the ones they have—and what if the radioactive spider had bitten three people **other** than Spider-Man. **Rick Hoberg** will be doing the art on the FF issue, finishing up a story started by **Jim Craig. John Buscema** will be doing the CONAN issue and the artist for the SPIDER-MAN issue is not selected yet

"KULL THE DESTROYER will have a confrontation with Thulsa Doom In RED SONJA, there will appear a Hannibal-type conqueror, who uses

mammoths instead of elephants, he has found the valley in CONAN #9 called 'The Garden of Fear.'

"SAVAGE SWORD OF CONAN #'s 22 and 23 will be a two-parter, titled 'The Pool of the Black One,' drawn by **John Buscema** and **Sonny Trinidad.** There will be a special RED SONJA issue, with art by **Frank Thorne.** That will be followed by #24—a retelling of 'Tower of the Elephant,' as drawn by **John Buscema** and **Alfredo Alcala.** After that, **Dick Giordano** and **Howard Chaykin** are each drawing a story."

MARV WOLFMAN

Editor/Writer: MARVEL TWO-IN-ONE — MIDAS — NOVA POWER MAN — SUPER RABBIT — TOMB OF DRACULA WARLORD OF MARS

"This is the line-up for MARVEL TWO-IN-ONE. #33 is the Thing and Modred the Mystic at Stonehenge, #34 is the Thing and Nighthawk, #35 is the Thing and Skull the Slayer, #36 is the Thing, Skull and Mr. Fantastic. **Steve Gerber** relinquished Wundarr, so that character will eventually be re-appearing in TWO-IN-ONE. **Ron Wilson** and **Pablo Marcos** make up the artistic team on issue #'s 33 and 34, and issue #'s 35 and 36 will be illustrated by **Ernie Chan** and **Pablo Marcos.**

"In NOVA #15, Nova battles the Hulk, Iron Man, Captain America, Spidey and Nick Fury for a very mysterious reason. Issue #16 puts him against the Yellow Claw, which will be continued storyline for a while. Coming into NOVA will be Dr. Sun, from DRACULA. Those stories will be drawn by **Carmine Infantino.**

Gil (Sugar) Kane

"DRACULA is now bi-monthly. Dracula and his reborn son become enemies. It will be a constant attack situation, ultimately leading up to Dracula seeking out Satan. **Gene Colan** and **Tom Palmer** are the art team-up, as ever.

"The JOHN CARTER ANNUAL #1 is drawn by **Sal Buscema;** an inker has yet to be assigned. It's an adaptation of 'The Ancient Dead' from LLANA OF GATHOL by Edgar Rice Burroughs. Issue #'s 6 and 7 continue the story of the 'Air Pirates of Mars,' wherein John Carter gets Dejah Thoris back. Carter returns to Helium after killing Stara Kan. The entire city wants to kill him for kidnapping Dejah, he escapes with his life, at the last moment. The people are being incited by the Counsel of Five, which Carter tries to destroy.

"I wrote the first issue of MIDAS

THE MOUSE, and it is being drawn by **John Costanza. Marie Severin** has already drawn the origin story of SUPER RABBIT

"SPIDER WOMAN is a new monthly book, with art by **Carmine Infantino.** The inker is not set yet. Issue #1 re-explains her origin—as a person, not a mutated spider I just re-worked Archie's basics The first issue has no villains. The villain of the second issue is Excalibur, spelled like King Arthur's sword, because it is King Arthur's sword! It takes place in England "

LEN WEIN

Editor/Writer: FANTASTIC FOUR — INCREDIBLE HULK — AMAZING SPIDER-MAN – THOR

"FANTASTIC FOUR #'s 187 and 188 will feature the Molecule Man and Klaw, the Murderous Master of Sound At the end of #188, Reed Richards will quit the FF Reed will, in the far future, seek to duplicate the accident that created the FF. There will be a fourth member filling in—possibly Prince Namor, the Sub-Mariner I have found that this book works better if it's not pushed, it creates its own stories as it goes along. **Marv Wolfman** has plotted the FF ANNUAL #10. It will be the FF versus the Sphinx (from NOVA). **Marv** will write it (instead of **Roger Slifer**, as was previously announced) **Bob Hall** will do the pencils.

"In THE AMAZING SPIDER-MAN #'s 172 and 173, the Molten Man is back On these two, **Ross Andru** does the art and **Jim Mooney** takes over the inking with #173 Issue #'s 174 and 175 are a two-parter with the Hitman, who has been hired by a popular revolutionary front to kidnap Jameson. Spider-Man and the Punisher are out to stop it.

Wild-&-Wooly *Walt Simonson*

Liz Allen has skipped town and Harry Osborn has cracked up. Peter Parker is now failing, and won't graduate with his class. And, in #176, the Green Goblin will show up The future heralds the return of Dr. Octopus and the Fearsome Fly (not to be confused with the Human Fly)

"THE INCREDIBLE HULK #'s 215 and 216 are a two-part Bi-Beast story Issue #217 is 'The Circus of Lost Souls,' featuring the Ringmaster, and it is a love story for the Hulk Issue #218 is called 'Going Home,' and is devoted entirely to the Hulk's going home. In the future, Bruce Banner will get a new job in N Y C There will be inter action between him, Jim Wilson and Kropotkin the Great

"In the next few issues of THOR, he is back in Asgard—beginning with #265. Loki is on the throne In #266, the Destroyer returns—as he has hardly ever been seen before! Issue #267 ends the whole episode. In issue #268, Thor and company go back to Earth There will be a new life for Dr Don Blake, and he will lose the Uru hammer "

Original pencil-art panel by *Simonson* from THOR #265.

Believe it or not, faithful fellow FOOMers, as we type these tin-tinnabulatin' words the Bullpen is undergoing one of those rare-as-hen's-teeth times when all is calm and quiet. Now, we know it's askin' ya to stretch your imagination more than a mite to envision even the most temporary period of relative temperance here on the usually-frenetic Marvel front, but by all the Hoary Hosts of Hoggoth, we hereby affirm that the situation is indeed as tranquil as could be. At least, until the day after we go to press, when all heck will no doubt break loose--but that, as they say, is the breaks.

Thus, you'll have to be contented with a relatively restrained round of tidbits gathered willy-nilly from the wild-and-wooly boys in the ol' Bullpen. Prime among the prized items of info gleaned from the gregarious guys is a pandemonious plethora of vacation plans! Jim (Trouble) Shooter has fastened his fiendish eyes upon the faraway valhalla that is sunny Florida--and he's not the only one! In fact, Humble Howard Bender and Roger Stern(o) have hied themselves off to the selfsame southern locale, independently of each other, of course, and are absent even as we write these wog-boggling words. Dave (the Dude) Kraft is presently preparing to embark upon a two-month motorcycling hiatus that will carry him to countless states, from North Dakota to Oregon to Nevada to Illinois; hopefully, he'll end up back here in the Big Apple in time to get the next issue of FOOM ready for all you frantic Marvel fans! The spanking-new neo-editor of the bombastic black-and-white magazines, Roguish Roger Slifer, has announced his enviable intentions of attending this year's San Diego Comic Art Convention, and Lively Len Wein will also be frolicing in the aforementioned festivities. As for Stan (the Man) Lee, himself, it looks as if it'll be at least another year until he can find the time to take a vacation (he admits ashamedly that he spends his full time being a fearless leader, poor fella--but, after all, he has to set a sterling example for the rest of the Bullpen to aspire to)!

In the realm of riotous new releases and unexpected last-minute schedule changes, be it hereby noted that earlier-announced JABBERWOCKY project has been suspended. However, to counter the bad news with good, a nifty new project looms on the horizon for our highclass line of black-and-white mags. It's a bona fide blockbuster! It's a titanic re-teaming of the two stalwarts who brought you MASTER OF KUNG FU as you'd never seen it before! And, right now, it's still a well-kept secret! But we're breaking the ice here in FOOM first, so heed our hint and expect the unexpected in the not-too-distant future. We can say no more, folks!

Still on the subject of our brain-blasting black-and-white magazines, we can tentatively announce a forthcoming issue of MARVEL PREVIEW (#12) devoted to a dramatic investigation of the UFO phenomenon, as only the outre imagination of Dave (the Dude) Kraft could conceive it! The cover painting is scheduled to be a Stellar Jim Starlin spectacular, and the interior artist is, as yet, unselected. And, while we're mentioning the Dude, he asks us to also make note of the new artist on THE DEFENDERS, beginning with issue #54--Carousing Carmine Infantino! So what happened to Kreative Keith Giffen, you may well be wondering; well, Giffe-boosters, wonder no longer: Keith will soon begin penciling the highly-charged adventures of THE CHAMPIONS. So look for new directions and new excitement in the months ahead on these two thrilling Marvel team titles!

We'll close this installment of "Final FOOM Flashes" with a modest mention of the sensational SILVER SURFER project currently in production from the original wonder workers themselves, Smilin' Stan Lee and Jack (King) Kirby! Ol' Smiley has sorta promised us permission to print a pulsatin' preview of the monumental masterwork in the next flashy issue of FOOM--so stay tuned, Marvelites, for an advance glimpse of comics history in the making, right here in fandom's favorite fan mag!

Well, that's all for this time. See, we warned ya that there wasn't much in the way of momentous late-breaking news, but we did our best to make this page pleasant, just the same. See ya soon, FOOMers!

Cheers, chaps! It's the

FOOMtastic British Feature Page!

It's tentative titles time again in the Isle of changes! Yes, bashful British FOOM boosters are in for more of that famous fantastic Marvel magic, although right now (as usual), the Bullpen is a bit mixed-up about the precise details. One thing is for certain, at least, and that's the mind-mangling merger of two titanic weekly titles!

Following issue #39, that sensational new super-hero known as CAPTAIN BRITAIN will be found between the same two covers as our friendly neighborhood web-swinger himself! That's right, as of issue #231, Spidey's mag becomes SUPER SPIDER-MAN AND CAPTAIN BRITAIN! The cataclysmic cover of this Mighty Marvel milestone is reproduced here for the careful scrutiny of collectors everywhere!

And remember when we mentioned Cheerful *Chris Claremont*'s plans for a two-issue MARVEL TEAM-UP adventure co-starring the good Captain Britain, on last issue's *FOOMtastic British Feature Page?* Well, to still the clamor caused by this announcement across the Atlantic, the sensational story will also be integrated into the continuity of the regular weekly British series! Howzat for service to our overseas stalwarts?!?

Finally, as far as tentative future titles go, there's still no news on the proposed TARZAN project. However, as we go to press, plans are being made to premiere several pandemonious new publications in Great Britain, but on a monthly rather than a weekly schedule. A monster monthly and a super-hero monthly are pleasant possibilities, as well as a vibrant new version of CRAZY, featuring *Howard the Duck* and selected classic stories from NOT BRAND ECCH!

So who says Mighty Marvel isn't on the move again — in Britain as everywhere!

NEXT ISSUE:

Because You Demanded It!

A Dynamite FOOM Dossier on

THE DEFENDERS

In rhapsodic response to the nifty 1976 Irving Awards, as voted by the vociferous votaries of FOOM, we bring our collective observations to bear upon the most outré alliance of super-heroes ever to appear in the Marvel Age of Comics!

Also in the same ish:

- **The bombastic ballot for the 1977 IRVING AWARDS!**
- **A sensational sneak peak at the all-new SILVER SURFER spectacular!**
- **A FOOMtastic photo feature, starring Engergetic *Ed Hannigan* as an awesome *Agent of Fortune!***

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At left:
A POWERFUL COVER PORTRAIT
of the
INCREDIBLE HULK
and the
SAVAGE SUB-MARINER
as rendered by
STELLAR JIM STARLIN
for the forthcoming fabulous fifth issue of

THE RAMPAGING HULK

(See "The Department of InFOOMation" in this exciting eighteenth edition of FOOM for further dynamic details!)